



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## PALETTES OF SOME MODERN PAINTERS.

M. BEUGNIET, a Parisian picture-dealer of the Rue Lafitte, has had the singular idea to form a collection of the palettes of celebrated painters. It is an instructive as well as a curious collection. Delacroix is shown, by his palette, to have been extraordinarily neat and careful in the preparation of his tints. The palette was cleaned every day, and the methodical range of composed tints, without a single simple color, was prepared and placed on it before beginning work. Nevertheless, studies by Delacroix exist in America in which composed tints

with a mixture of colors: vermillion, Sienna; yellows, near the thumb; greens and bitumen toward the edge. Berne-Bellecour must hold his palette perpendicularly, for his trial touches have run, like tears, toward the edge. A greenish blue predominates. Vibert puts his white in the centre, emerald green at one extremity, and burnt Sienna at the other of his palette. Alfred Stevens knows nothing of any order except to put the white in the centre. He uses Prussian blue, Naples yellow, emerald green and Sienna. Jules Dupré's palette is a map of Switzerland in relief, with a hollow near the thumb-hole, to represent the Lake of Geneva. Willems's is all crushed strawberry and cream, with the pure colors at the centre.

Bonnat tries his tones a good deal

on his palette, which is covered with vigorous flesh tones and blobs of semitransparent blue. Villemot uses a gigantic palette, with bitumen and emerald green in the centre. Clairin's palette has a pretty Andalusian damsel, flirting her fan, in the centre, surrounded by a lot of dark lakes. Vollon has neither blue, green nor vermillion; white, Naples yellow, gold ochre, Sienna, a great deal of burnt Sienna, lake, bitumen and black make up his palette. Jongkind's is gray, blue and white. Edward Frere uses plenty of yellow. Luminais tried his tones on the hillocks of dry palette - scrapings which he accumulates

everywhere except near the thumb-hole. That he has used, in the case of M. Beugniot's example, to represent the open mouth of a Gaulish warrior who is supposed to be giving utterance to a demoniacal whoop. Mme. Madeleine Lemaire arranges all her colors carefully, and has left herself space enough to paint a perfect picture of an avalanche of roses, red and pink, on her palette. That of Chaplin is small, oval, set with mixed tones of pale rose, gray, silvery whites and velvety blues.

## THE "FIRST PAINTING."

FRENCH artists used to make the "ébauche," or first painting, with a single transparent color, as bitumen, or with an arbitrary scale of colors, as burnt Sienna, ochre and vermillion, or as a grisaille in black and white. The best painters, nowadays, have renounced these methods, and give the ébauche of their pictures in the final tones, that is to say, in a polychromatic scale of the same kind as is to appear in the finished picture. Formerly, the ébauche was very slightly painted with glazes and scumblings, such as are now used exclusively by so many amateurs; but painters of to-day use full impasto, the roughnesses of which they scrape off with the palette-knife, or a razor, after it is dry, and before going on to finish the picture. This last method is far preferable to the others, for it permits the painter to see the full effect of his picture as regards color as well as form,

before completing it. The difference between ébauche and picture is, then, that the first is done in simple tones, broadly laid on; as, for example, a strong green would be got in the ébauche by a mixture of mineral blue and yellow ochre, which when repainted for definite effect would be modified by other colors, say, a lake to warm and sober it in one place, and Indian yellow, or cadmium, to enliven it in another.

It is only just to say that great painters, like Diaz and Th. Rousseau, have used bitumen and other grisaille preparations in painting an ébauche; but, though they obtained satisfactory results, it was only by methods adapted to the ways of seeing nature of these artists, and destructive of true originality of the power to paint as they themselves see, if followed by others. As Töpffer says, "Two painters never see the same tone in the same manner," and the most straightforward way of painting is that which makes it easiest for each to represent it as he sees it. This manner of making the ébauche leads, too, to a greater exactitude of tone, and offers the best possible training for quick sketching from nature.

Certain painters use the palette-knife altogether, in making the ébauche, instead of the brush. This method, seductive because of the unforeseen results sometimes obtained, is for that very reason to be avoided by students and amateurs. It should, however, be practised a little after acquiring a certain facility with the brush, because of its usefulness in large pictures, and especially in skies. The amateur need not expect to acquire such a mastery of the palette-knife, though, that he may look to make finished pictures with it, as Courbet did. His palette-knife work when dry should be painted over with the brush.

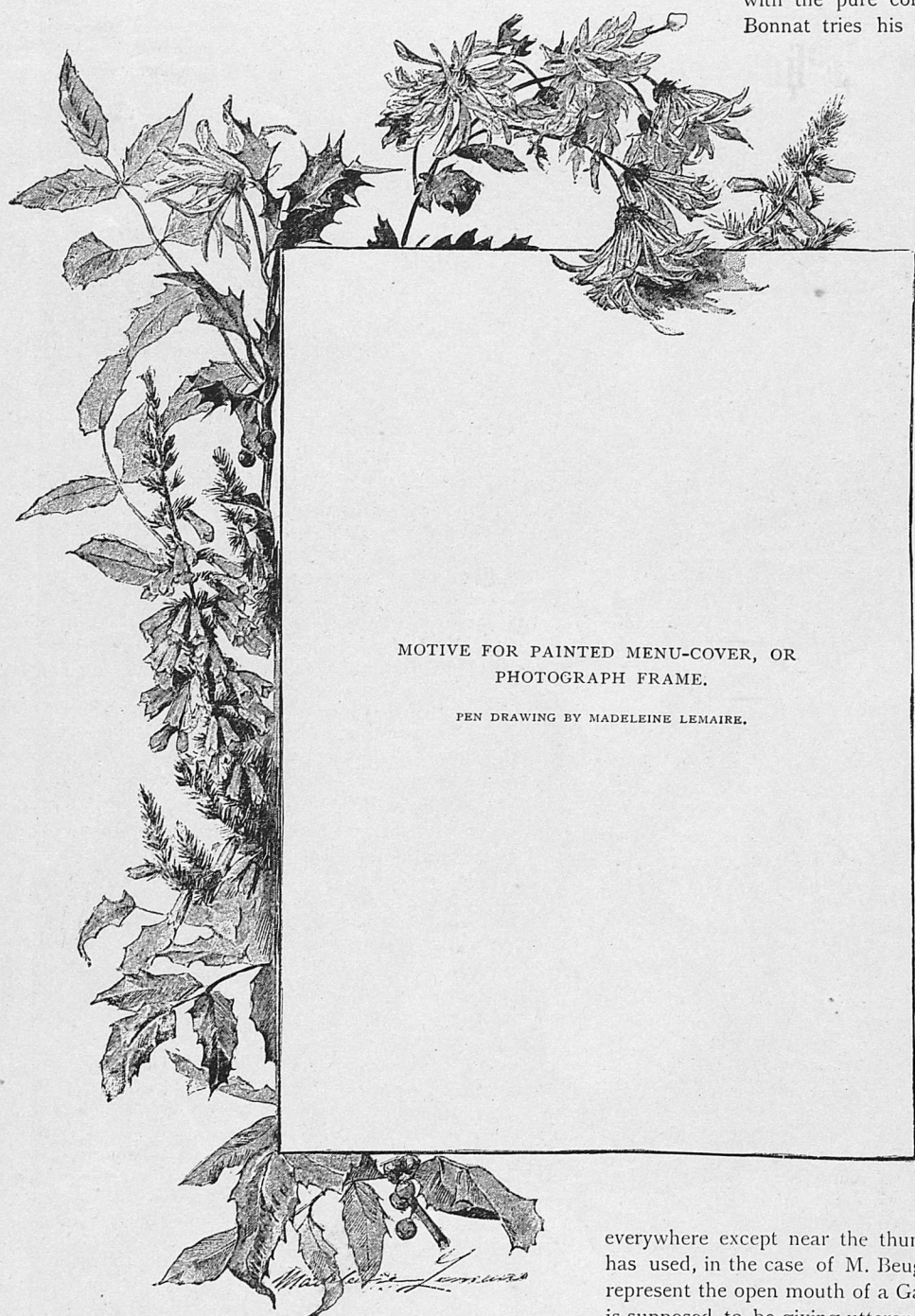
## PERMANENCY OF CERTAIN COLORS.

In his "Manual of Oil Painting," John Collier gives the following list of all the oil colors that are likely to be serviceable to artists, and which are sufficiently permanent to justify their use:

Flake white.	Scarlet madder.
Zinc white.	Rose madder.
Aureolin.	Crimson madder.
Brown ochre.	Madder carmine.
Roman ochre.	Brown madder.
Yellow ochre.	Ultramarine.
Raw Sienna.	Cobalt.
Cadmium (pale and deep).	French ultramarine.
Lemon yellow (pale and deep).	Ultramarine ash.
Naples yellow (pale and deep).	Oxyde of chromium.
Orange vermillion.	Emerald oxyde of chromium.
Ordinary vermillion.	Cobalt green.
Chinese vermillion.	Raw umber.
Light red.	Burnt umber.
Indian red.	Vandyck brown.
Venetian red.	Blue black.
Burnt Sienna.	Ivory black.

Professor Church considers that the madders are not quite of the first order of permanency, changing slightly on exposure to direct sunlight. They should be used with caution, and, if possible, locked up in copal or amber varnish, which has a material effect in preserving doubtful colors. It is quite impossible to do without some kind of lake, and as all the other lakes, such as carmine or crimson lake, are quite unfit for use on account of their tendency to fade, we are obliged to have recourse to the madders. Most authorities, with the exception of Professor Church, seem to consider that the madder lakes are permanent in oil colors. They must on no account be confounded with yellow madder, which fades very rapidly on exposure to light. Professor Church also includes Vandyck brown among the somewhat doubtful colors, which judgment is contrary to the general experience of painters.

SWEDEN is said to be, now, the richest field left in Europe for collectors. Not only are the numerous remains of old Scandinavia curious and important from an archæological point of view, but, in the days of the Vikings, the country was filled with specimens of the art of all other countries, at that period, and many of these remained hidden in obscure places and but little esteemed by their possessors. The New York gentlemen who are said by Berlin papers to be negotiating for the purchase of the Hammer collection of Stockholm, might, by sending out a few good agents, almost duplicate that collection for, it is likely, a much less sum than they will be asked to pay for it.



MOTIVE FOR PAINTED MENU-COVER, OR PHOTOGRAPH FRAME.

PEN DRAWING BY MADELEINE LEMAIRE.

have very little place, they being painted almost entirely with hatchings of pure pigment. Corot's palette is square, like that of all landscapists, made to go into the sketching-box. No reds, very little green, chrome, silver white and a mélange of grayish mixed tones it holds. Joseph Jefferson, the actor, by the way, owns a palette used by Corot, of whom our "Rip Van Winkle" is an enthusiastic admirer. He paints in his manner—at a very respectful distance, of course. On Isabey's palette, reds and blues predominate among disorderly masses of palette-scrapings. A small, clean space at the centre has been filled with a pochoir of a court lady of the time of Henri II. Detaille has painted on his palette a cuirassier, having space enough in the midst of a methodical row of colors no larger than a row of sealing wafers. Beginning at the left there are bitumen, burnt Sienna, Sienna, yellow ochre, yellow lake, green (English). In the centre blue. A few trial touches here and there. De Neuville is similar, but less methodical. A bit of landscape is surrounded on Harpigny's palette with brown, blue, green, white, yellow and red, drawn out of the tubes like so many different colored worms. Theodore Rousseau's palette is like a piece of the bark of an old oak, thickly plastered